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A STUDY IN CONDUCTORS AND CONDUCTING.

(Continued from page 31.)

II.—LAMOUREUX, LEVY, AND COLONNE.

RICHTER and Mottl are essentially German conductors : German in their thoroughness, weight, and depth. For that matter Levy is German too, but his distinctive character is such that he may conveniently be discussed with the two conductors whose names appear at the head of this article. To begin with, we may be permitted to say that, despite the very high opinion in which he is held by many eminent musicians and critics, our own opinion is that Levy's native gifts are not very much above the ordinary. But he received a training such as can be obtained in no other country in the world save Germany, and he had the supreme advantage of finishing his education under Wagner, the greatest master of the orchestra who has lived. Practising day by day upon a first-rate instrument, being himself directed by an orchestra virtuoso, he learnt how to draw from his instrument any effect he wanted. And it is in this power that he finds his salvation—in this and in his faculty for assimilating the notions of greater musicians than himself. Of Richter's religious fervour and of Mottl's force and passion he is alike destitute ; in fact, we may fairly say that all he has of his own is, first, a love of clearness and light, and, second, an appreciation of the beauty of pure melody ; and it is this love and appreciation, in union with the ideas of greater musicians than himself, that give his playing its distinction, and compel us to place him along with the masters of the orchestra. His most characteristic work is done when he conducts *Parsifal*, and to discuss this briefly will serve at once to prove our case. As a kind of basis we have Wagner's notions of how the music should be played. These he has got thoroughly into his head—he has learnt that this passage must be slightly louder, this slightly softer, this faster, this slower, this melting in quality, this strident—and by carrying out Wagner's intentions with a certain degree of faithfulness he succeeds in producing, in a certain degree, the effects that Wagner intended upon the hearers' minds. Then Levy's own peculiarity comes in. He insists upon clearness and

delicacy where there is every reason to suppose that Wagner would have wished for strenuous force. Further, from the complex and intricate web of tone, he selects, so to speak, one thread, one line of melody—the line of melody that seems to him the most beautiful or expressive ; and this melodic thread he insists upon being played a little louder, so as to stand, if so forcible a metaphor may be employed, a little nearer to the listener than the rest of the music. With consummate tact he traces this thread as it passes from instrument to instrument, and he keeps it always a little apart from the other threads. In soft passages the effect is generally exquisite, and since in Wagner's *Parsifal* one part or another is always lovely melody, in that music-drama the effect is especially exquisite ; and in such portions of *Parsifal* as the Good Friday music it produces a sensation of restfulness and sunny calm which is peculiarly delightful. In *Parsifal* Levy is at his best ; but let us note how his method works out when he deals with more tempestuous music, or merely louder music. Take the *Meistersinger* overture as an instance. Of the fine breadth and resonant quality of tone attained by Richter at the opening, Levy gets nothing ; and he gets no more of the astonishing force and brilliance attained by Mottl at the finish. True, in the first *piano* passage he is wonderfully pleasing, the sweet tune of the upper part making every inch of its proper effect ; but so soon as he reaches the portion where part goes twisting round part, the whole working up to climax after climax, the weakness of his style is only too apparent. If the reader goes into a room where a clock is ticking loudly and puts a watch close to his ear, he will find that the ticking of the clock at once becomes inaudible to him. The main body of the music may stand for the clock, and the part singled out by Levy for special accentuation for the watch. When the one part is brought nearer to our ears the main body of the music is suddenly driven into the background. Consequently, all its richness is stolen away ; we lose all the opulent fulness that results from many melodies of equal loudness sounding in our ears simultaneously. In softer music the result is, as we have said, quite different ; it may be compared to two watches held at some distance from the ear, one being only a little nearer than the other ; we hear them both, only the nearer is slightly

more distinct than the other. At the same time this judgment on Levy's playing of louder music requires some reservation. He never overwhelms one, he has always a slight tendency to become rhythmically weak; but his playing is always *continuous*, phrase flows out of phrase, passage out of passage, section out of section, without break or hesitation, with no faintest hint or threatening of disjointedness or scrappiness. Levy, at any rate, has the power of seeing a composition whole, of feeling, from the moment he begins to play, the relation of each phrase to every other phrase in the composition. The importance of this will be grasped at once by anyone who takes the trouble to recall this scrappy—the piece by piece—treatment accorded to big works by some other conductors, the worrying way in which each detail is handled as though it was a thing complete in itself, distinct from and having no relation to the other parts. This continuity and consequent air of completeness gives a dignity to Levy's playing which might otherwise be lacking.

We have discussed Levy's technique only indirectly so far; and as a matter of fact there is very little to be said about it. He expends nearly his whole energy upon the rehearsal, keeping very little indeed for public display. He tells his men what he wants and sees that they do it, and then he is satisfied. At the performance he merely gives the *tempo* to the band, in Wagner's phrase, and having done that, leaves the band to produce the effect he wants and has told them that he wants. He never appeals to the drummer or trombonist for more noise, like Mottl; he never, like Richter, encourages this section, represses that, so as to get a broad, flat flow of tone. On the contrary, Levy often lays down the stick and looks on with evident enjoyment while the players carry out the directions he has given them. A change occurs in the *tempo*, or a particular instrument has to be made to sing out, and he raises the stick for a few seconds or looks at the player; then the desired result is attained, and Levy and stick subside once more. Perhaps this peculiar technique implies that Levy knows the weakness of his gestures. They are cramped and oddly inexpressive—as if, as someone said, he had conducted for twenty years in a sentry-box. It may be that he has learnt not to trust to them for pulling off an effect on the spur of the moment. One must never confuse the way in which a man does a thing with the result itself. Levy distinctly gets a result worth hearing. His playing is so beautiful at his best, so admirably suits so much of the great music, and has so much individuality at all times, that we are justified in ranking him amongst the masters of the orchestra.

Levy's playing, compared with Richter's, is quite French in its lucidity; but compared with the playing of Lamoureux it is German in its solidity. Of all living conductors, Lamoureux gets most of the quality of champagne into his playing; it sparkles and fizzes without ceasing; it is light, and has no body; it intoxicates, but does not satisfy. Curiously enough, it is a little disappointing at first. We will endeavour to explain why. To begin with, his band is made up of picked players, most of them young. It is a fine thing to get an orchestra together, and play with them year after year until at last the men know what you will want as soon as you know it yourself; but the plan has its disadvantages. The players grow old, and long before they are old many of them grow careless. The mere fact that they are settled for life tends to develop a comfortable habit of avoiding the necessity of practice by shirking difficulties whenever they occur. In the case of men of exceptional genius, such as Bülow, the permanent orchestra apparently reached the very climax of excellence; and then, to

speak paradoxically, it seemed actually to get better every year instead of worse. But even Bülow only maintained his high standard by a rigorous discipline and by remorselessly eliminating any incurably careless player, and to do this in the case of an old colleague is very painful. Lamoureux, at any rate, will have nothing to do with the permanent orchestra plan. His men are engaged by the year, and at the end of each year he advertises for a fresh band. Of course all the old men apply, and, as a matter of practice, most of them are re-engaged; but the method has the enormous advantage of enabling Lamoureux to get rid speedily, quietly, and painlessly of an unsuitable man. Having got his band together, Lamoureux begins by impressing upon them the necessity of absolute accuracy, and as a means to this end he insists upon the strings playing every passage in the lowest possible position, that is to say, of course, generally in the first position. Then work after work is studied, and studied phrase by phrase, and passage by passage, till at last a degree of note-perfection, unknown to Levy and Richter, and, indeed, unsought for by them, is attained. He decides the bowing and the fingering of the strings; he settles the breathing, quality of tone and fingering of the wind; he lays down irrevocably the phrasing to be followed by the brass. Now, it was pointed out by the critic of a weekly paper on the occasion of Lamoureux's first visit, that the very inaccuracies of an orchestra endow its tone with richness. Out of a hundred players in every orchestra (except Lamoureux's), a few are bound to be slightly—ever so slightly, almost imperceptibly—apart from the others. In rapid passages one violin will get a minute fraction of a beat in front, another a minute fraction of a beat behind; one player will get a trifle sharp, and another a trifle flat; a horn will give its peculiar "poop," an oboe will squeak, the bassoons will give a slight scrape, and so on, and so on; and all these noises, instead of being distinctly and separately heard, merge into a continuous hum which does for the tone of the orchestra precisely what the harmonics of the undamped upper strings do for a piano. These unauthorized sounds are not entirely absent in the Lamoureux orchestra, but they are reduced to a minimum, and the results are two-fold. First, if ever a single man does make the slightest slip, it is heard in every part of the hall with harsh distinctness, for there is no continuous murmur to cover it; secondly, owing to absence of that murmur and of richness proceeding from it, the playing seems clear but cold, accurate but thin, exhilarating in rhythm and pace, but colourless as a photograph of a snow-covered landscape. It is not until one grows accustomed to Lamoureux that this absence of colour ceases to be disagreeable; and even when we realize that its absence is compensated for by his good qualities, and is indeed the inseparable defect of those good qualities, one longs, especially when he plays Beethoven and Wagner, for colour, warmth, richness. Nevertheless, Lamoureux, like Levy, must be placed amongst the great masters of the orchestra. He is essentially French, and therefore essentially distasteful to the uneducated German and English mind; but even those who entertain feelings of the greatest horror towards all things Gallic must admit that what he does is done with astonishing *verve*, grip, and artistic mastery. His playing of French music in especial is miraculously alive. His technique we have already partly described: like Levy's it largely consists in getting everything finished to the last degree at the rehearsal, and letting the band take its own course at the concert. At the same time Lamoureux has a more commanding presence and, we should think, considerably more magnetic power than

Levy; and he can shape and modify the band's course during a performance to an extent never attempted by Levy. But there is nothing striking in his technique as there is in Mottl's and in Richter's: it chiefly consists in telling his men what to do, or when things are not going well, in reminding them in gestures of what he has already told them to do in emphatic, excitable language at the rehearsal. But after all it is not often that things go wrong at a Lamoureux concert, so admirably trained is the band, so completely is it under the dominion of the man who selects it, conducts it, and pays it.

We have dismissed Lamoureux with some little abruptness, not because his playing and methods lack interest, but because his methods are simple and his playing is entirely the result of carrying out his methods without stopping until perfection is attained. We shall dismiss Colonne still more briefly, but for quite another reason. Colonne has a great Parisian reputation; and this is a fact that strikes amazement into many who hear him for the first time, and remains a matter for wondering speculation to those who have heard him many times. Of course he plays the orchestra well enough: he is like an accompanist who can, when need is, play a pianoforte solo without striking wrong notes, and with a decent sense of time, tone, and rhythm, but without style, individuality, distinction of any sort, and apparently without comprehension of the meaning of the master works of music or appreciation of their beauty. Colonne is, in a word, astoundingly commonplace; and we are decidedly inclined to the opinion that he has gained his position by strength of personal character and by various means well known to most French artists, rather than by any artistic superiority. Still, we would not do him conscious injustice, and we freely admit that his playing is fairly accurate, balanced, and has few positive faults of taste. On the other hand, hardly anything can be said about a conductor whose methods are so much the methods of every other conductor, and whose results are surpassed by the results attained by so many other conductors.

Next month we shall conclude this series of articles with a brief discussion of a few conductors, British and foreign, who seem likely to make their mark, but have as yet scarcely succeeded in doing so; and with a still briefer disquisition on the chances of conductors in England.

(To be concluded.)

MUSIC IN THE RIVIERA.

It is a fine thing, or at any rate a thing that many of us enjoy, to get away from the grime, the fogs, and the noises of London to an occasional provincial festival; and possibly for this reason even the least important festivals get fully, if not always favourably, noticed by that devoted body of public servants, the musical critics of the London press, for the London critics know the value of a holiday and fresh air as well as people who never trouble to write criticism. And how much finer and more enjoyable a thing is it to be sent by editorial orders clean out of England, not in the direction of the chilly north, but southwards to the land where (even in March) the oranges are ripe on the trees, and the country is bright and gay with the blossoms of many fruit-trees? Such luck has lately come to a few critics, the present writer amongst them. He started from Victoria Station on a damp Saturday morning, crossed from the Gare Saint Lazare to the Gare de Lyons, and got into the train there on a chilly Saturday evening; and wrapping his rug and greatcoat carefully round him, determined to sleep, if sleep were possible, until an unpromising journey came

to an end. And then the joy of being awakened by a hot sun pouring in at the carriage-window, the greater joy of looking out and finding the broad meadows of Provence alive with colour, the thankful wonder of seeing the sun—the sun that none had seen in London for goodness knows how long—shining in the deep blue heaven; the infinite delight of drinking in the clear, fresh air, laden with the delicate odours of herb and flower! Would the critics and the musical cliques of London quarrel any more, one asks oneself, if they were all transported and set down at Marseilles or Toulon, Cannes or Nice? Surely not: surely in that wonderful climate, and amidst some of the loveliest scenery in the world, all the natural pugnacity of the English musician would melt away, and he would settle down to spend life gaily, and to try to write the noblest music that has ever been written.

It is curious that no one yet has thought of setting up a new Bayreuth or Weimar in the Riviera. One can scarcely imagine a better situation. At present the sad truth is that few places, even in England, are worse supplied with good music than the towns of the Riviera. The writer saw the programmes of several "high-class" concerts to be given at Nice, and actually there was not one which could fairly be called preferable to the average programme of the London May concerts. He did not see one which tempted him by its own qualities to attend the concert. The only place along the whole coast where really first-rate things are played in a first-rate manner is Monte Carlo—Monte Carlo, where quite the worst audience in the world for good music is gathered together. And even Monte Carlo has only its band by a kind of accident, and one dare hardly prophesy that the band will be kept up very long at its present level. The late Mr. Blanc, who created Monte Carlo, who made a fortune out of the gambling hell there, and who died there, had a great notion of treating everyone generously. He paid handsome sums to the Press not to mention any of the little calamities that used to happen, whenever a desperate gambler made his last throw, lost, and determined to quit the earthly scene. These accidents still happen; and that the present administration (it is a kind of limited liability company) should have determined to stop the payments for suppression of the truth is good news, if true; but they might at least have continued Mr. Blanc's open-handedness in one respect. He treated his customers (or victims), as well as the Press, generously, and got together one of the finest bands in the world—the present band—and set them to give concerts to which the public were admitted free. The administration has promptly begun to charge for admittance to these concerts; and though the charge is not heavy, a great part of their charm is thereby taken away, namely, the possibility of sauntering in for half an hour and sauntering out again, and later on sauntering in once more. This becomes an expensive instead of an inexpensive amusement if one must pay whenever one enters; besides, the mere sense that one has to pay prevents one doing it. Consequently, the concerts are neither so well attended as they used to be, nor are those who do attend so enthusiastic. The class of people who attended was never of the most artistic, but now it is even lower than it was in the old days. It may be noted that the *World* of March 17th handles the administration very roughly for these and other misdeeds, which the *World* declares is resulting in a worse class of people visiting Monte Carlo. Still, the band remains the finest on the coast and one of the finest in Europe, and one of the best worth listening to. But the orchestral concerts are altogether eclipsed at

present by the opera, which is under the management of Mr. Raoul Gunsbourg, Director of the Imperial Opera, St. Petersburg, backed, of course, and supported in every possible way by the Princess of Monaco. This lady possesses the qualities, in the first place, of high intelligence, and in the second of great enthusiasm for anything she considers good art and worthy of encouragement. There cannot be the smallest doubt that but for her financial help many works would never have come to a hearing there at all; while but for her active and personal assistance they would have been heard under much less favourable circumstances than they actually were. A notable instance of the Princess's generosity and artistic zeal was afforded by the production of Mr. de Lara's opera *Amy Robsart* there in 1895, after it had been rather coolly received in London; and again by the production of the same composer's *Moïna* on March 14th. An impartial observer must have seen quite clearly that some one was paying for the handsome way in which the opera was mounted, for the endless rehearsals of orchestra and soloists, and for the soloists themselves: amongst them were Maurel and Van Dyck, Bellincioni and Bouvet. Further, the present writer saw with his own eyes the Princess planning the dresses for the chorus of Irish maidens, etc. etc., which incident struck him as very different from the way in which things are done in England. At Monte Carlo things are done, not because the Princess wishes to get the credit of doing them—for, as a matter of fact, she retires into the background on every possible occasion—but for the mere pleasure of doing things in which she takes an interest. The result was, in the case of *Moïna*, a performance superb enough to have won a success even for a weak opera, which *Moïna* is not. Maurel has never sung better than he did; and if Bellincioni and Van Dyck rather spoiled the effect, the first by her aversion both to singing and to acting, the second by the habit he wore and by the habit he indulged in, of shouting until one's ears ached, at any rate Bouvet, the chorus and the orchestra (conducted by its celebrated director, Mr. Jehin), compensated for these faults; and, in a word, now that *Moïna* is launched on the world she will doubtless sail prosperously from opera-house to opera-house all over the Continent. It is to be hoped that the successful issue of her production may encourage everyone concerned—the Princess, Mr. Isidore de Lara, Mr. Jehin, and Mr. Gunsbourg—to make fresh endeavours, and to bring out other works, both by Mr. de Lara himself and by other composers. In time Monte Carlo will gain a good reputation as a musical centre, which will go far to redeem its dubious reputation as a gambling centre.

As for the other towns of the Riviera, there is no music worth speaking of to be found in them. Their fluctuating population of visitors is largely accountable for this, of course; but we cannot help thinking that the apathy of the permanent inhabitants is largely to blame. If some bold musician were to start an orchestra in any one of them, and to travel from place to place, giving concerts of the first order, he would rapidly make a great name for himself and his men. Or if some one well versed in stage matters were to form a company of really capable singers, no matter of what nationality, he would thrive just as well; for the majority of the visitors are, we suppose, British, and like opera, but are notoriously indifferent to the language in which it is sung, so long as they do not understand it. Until some heroic spirit goes forth to educate the Riviera musically, and to make his own fortune in doing it, we fear the report on the Riviera must be that music does not flourish there.

THE BEETHOVEN PIANOFORTE SONATAS.

LETTERS TO A LADY.

BY PROF. DR. CARL REINECKE.

(Continued from page 52.)

DEAREST LADY,—If the two Sonatas now following, Op. 78 and Op. 79, are strikingly less Op. 78, F# major, played than all the others, even the greatest admirer of Beethoven—and among these I may also count myself—will be obliged to confess, if he is quite candid, that the reason is probably to be looked for in the works themselves. Would one find fault with a Beethoven, one should at least do so on one's knees, and I should have been ready to throw myself at once on my knees supposing that I had really wished to blame or find fault with the works; but I do not dream of such a thing. On the contrary, I acknowledge that the infinite fervour ("Innigkeit") of the introductory Adagio, and the unutterable loveliness of the principal Subject, directly moves me; but, nevertheless, I understand very well that this Sonata has never become popular. And now hurl an anathema at me! but at the same time you may rely upon it that I play it to myself, quite alone within my four walls, with special preference. This F# major Sonata is just a quite intimate piece ("ein ganz intimes Musikstück") which, so far as my experience goes, before an audience does not produce the effect which nearly all the others do. I am certainly cooler towards the G major Sonata, Op. 79; I will mention, however, that the Subject of the final movement has already been heard in the "Ritter Ballet" (which Beethoven composed at Bonn), and that the germ is probably to be sought for in the Mozart Sonata for pianoforte and violin (Köchel, 379):

The image contains three musical staves. The first staff is labeled 'Beethoven Op. 79.' and shows a short musical phrase in F# major. The second staff is labeled 'Beethoven Ritter-Ballet.' and shows a similar phrase. The third staff is labeled 'Mozart Sonata for Pianoforte and Violin. (Köchel 379.)' and shows a phrase with a trill (tr) above it.

With the Sonata, Op. 81, which appeared under the title "Sonate caractéristique: Les adieux, l'absence et le retour," Beethoven created a work of art of so finished a form, and such profound and glowing invention, as is permitted to only a few of the elect to create. It is the sole Sonata of the master to which he has added a so-called programme. This programme, however, is such as leaves the hearer plenty of scope for his own interpretation, and, on the other hand, the work is so disposed that one would have the most unclouded artistic enjoyment, even though the master had not given any indication of what was in his mind. Apart from this Sonata, Beethoven has added some indications only to his Pastoral Symphony and his Rondo, Op. 129, "Die Wuth über den verlorenen Groschen" ("Rage over the lost coin"), which have procured for them the name of programme music. In the Rondo a humorous conceit is treated of, and no rational being will be able to deny that there are a number of other superscriptions for this

humoresque which would suit its character as well as the present one. Nobody will wish to assert that anyone would be in a position to express in notes whether a lost coin, or pin, or shirt stud is treated of. Ideas and events music can absolutely not express, but certainly moods and states of mind, in such wonderfully manifold ways that E. T. A. Hoffmann is able to say with full justice, "Where language ends, music begins." Beethoven has added a special remark to the Pastoral Symphony, "Mehr Ausdruck der Empfindungen als Malerei" ("More an expression of the emotions than portraiture"), and Wasieleski is perfectly right when he says, in his Beethoven biography: "This class of composition (programme music) has danger concealed in it, in so far as it quite easily leads astray to a coarse realism which can bring no gain to the art, because it divests it of its ideal destiny. Beethoven has gone aside from these dangers with the most delicate, most artistic tact. His Pastoral Symphony observes a limit by which the conditions of a musical work of art are fully preserved." Neither the portrayal of the "Awakening of cheerful feelings on arriving in the country," nor of a "Scene at the brook," nor of the merry gathering of the country folk, of the storm, and of the "Happy and thankful feelings after the storm," can hinder the composer from doing justice to the form indispensable to a musical work of art; while the depicting of an incident is impossible, for the simple reason that the return of subjects, periods, and entire movements, already in existence earlier, is as essential in the musical work of art as is, in the work of the architect, the recurrence of his motive and the exact repetition of entire parts. The portrayal of a progressive action, however, brooks no repetition; in that case a person must be as artful as that symphony composer who took part in a competition in which I had the honour to officiate as judge. He had subjoined an extensive programme to the whole of his symphony. In the third movement, a kind of minuet, he depicted "how princes enslave the people;" in the trio, how these rebel; and then it read: "But, notwithstanding, everything remains as of old; therefore the minuet *da capo*." To what whimsicalities the composer comes if he mistakes the mission, the means, and the strength of his art, the following, which I once experienced, is also a proof. As a very young man, I visited the organist N. N., in —, who played to me a pianoforte concerto which he had written in grief about the death of his brother. Because in this grief it had become more than ever clear to him that the earth is a vale of tears ("ein Jammerthal"), he began the concerto with the frivolous Drinking Song of Caspar, "Hier im ird'schen Jammerthal"; and penetrated by the knowledge that in such a sorrowful mood one sees "everything upside down," even that which in ordinary life affords one the greatest pleasure—as, perchance, wine—he soon afterwards introduced Mozart's "Vivat Bacchus, Bacchus lebe," which piece, however, he had looked at upside down! He placed the score wrong side up, and lo and behold! Mozart's melody now read:

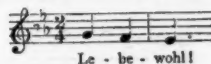


Vi - vat Bac-chus, Bac-chus le - be

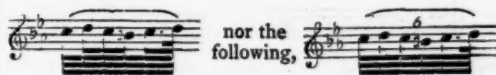
Pardon this little digression; I do not want by it to spoil your pleasure in the *Phantasiestücke, Kinderscenen*, etc., by Schumann, who has been by no means sparing with headings. But, on the one hand, he himself writes: "I gave the pieces headings *later on*," and on the other hand, we must, moreover, acknowledge that by these he, for the most part, only indicates the mood. He does not

write "*der Abend*," but "*des Abends*;" not "*die Nacht*," but "*in der Nacht*;" not "*der Springbrunnen*," but "*am Springbrunnen*," etc.; and that should be taken well into consideration.

And now to the Sonata. The composition falls in the year 1809; the dates May 4, 1809, and January 30, 1810, prefixed by Beethoven on the manuscript of the work, refer to the departure and return of the Archduke Rudolph. Thus this work does not in any way treat of the feelings of a pair of lovers at parting and meeting again, as very many suppose, but of the parting of the Archduke Rudolph from Beethoven. To the first three notes of the Introduction, which play an important rôle in the course of the first movement, Beethoven has added the word "*Lebewohl!*" (Farewell!)

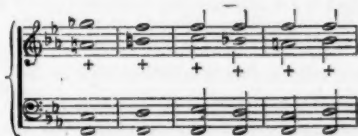


These notes should not be played *quite legato*, but with the insensibly small pause which the pronunciation of the consonants *b* and *v* inevitably require in singing. If this way of playing is consistently carried out throughout, this motive will always be clearly recognisable, even where it is not strikingly evident. The execution of the turn in the introductory Adagio must be very quiet and soft. We see here, once again, that ornaments of this kind cannot be written out in an entirely adequate manner, for neither this method



is perfectly satisfactory; because according to the first reading, the real turn, *d, c, b♭*, would sound too hasty; according to the second, not quick enough. Still, the latter reading approaches nearer to the wished-for mode of performance. The rests in the last six bars of the Introduction should certainly not be curtailed.

A Period which can easily be missed in expression, is that from the 23rd bar of the Allegro, in which one must make oneself very clear about the harmonic progression, as well as the melodic signification, of the *alto*—

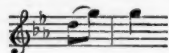


in order to discover the correct mode of execution. One must to some extent forget the pianist, and look upon the right hand part as a two-part passage, not as a solo. How poor is language, when it might explain such a delicate mood as is contained in these few bars! And so would I also rather desist from further attempts. But the practical method of not allowing anywhere to escape one how the composer presents his motives, openly or hidden, in the original form and modified, this method of thoroughly examining a work of art will always prove excellent. With a motive like Beethoven's *Lebewohl*, consisting of only three diatonic notes in perfectly equal rhythm, one may easily run the risk of imputing to the composer too many combinations. Thus, for instance, one could look upon the notes of the tenor, *g, a, b♭*, in the 4th bar of the Introduction, as an inversion in

rhythmical diminution; one could, in the principal Subject of the Allegro, conceive of the notes *g, f, e*?



likewise as an allusion to the motive; but probably one would go too far with an analytical procedure of this kind. Still, you will find this motive, quite unmistakably, at least sixty times in this movement, and I leave it to you to trace it out throughout. In the Development, the master makes use exclusively of this *Lebewohl* motive, with the rhythmically pregnant motive of the principal Subject,



and it is just here where the two semibreves must always be separated one from another by a very small rest, as, besides, Beethoven has not once prescribed a slur with this motive, while in other respects he has been in no wise sparing with this sign.

The passage appearing shortly before the close,



which is formed by an accelerated imitation of the motive, has, of course, in its time excited surprise. It must be made intelligible by the mode of performance; for every unprejudiced person will be obliged to admit that the sounding together of *g* and *f* has in itself no beauty.

If, however, the hearer can follow without trouble the conduct of the parts, as here, he tolerates very well harshnesses of this kind, he follows the parts like the separate threads of a web; and then if dissonances, even of a harsh nature, result from warp and woof, this does not at all disturb the ear of a musician, or in a much less degree than if far less grating dissonances are proffered without the compelling authority of polyphony. In this case an, at all times soft, accenting of the pair of notes *f* in contra-distinction to a falling back to the *e*, will be the most suitable. Moreover, we shall find an entirely similar passage in the Sonata following, Op. 90.

I know of little to say about the execution of the Andante, for, on the one hand, the mood therein contained is unmistakable, and on the other hand, Beethoven has written down the expression marks with a scrupulosity for which one cannot be sufficiently grateful. In addition, I will once more mention in regard to it that the small notes in the sixth bar ought not to be anticipated, but that *f, a*, and *d* must be struck together.



The execution of the ornaments in bars 9, 16, 18, 25, 32,

34, remains doubtful. Whilst Bülow would have the shake in the 18th bar performed in the following way,



which obviously involves extreme arbitrariness, he keeps complete silence about the analogous passages in the 11th and 9th bars before the close of the Andante. At the risk of exciting your opposition, I write down for you that mode of performing the ornaments which is most congenial to me.



Agreeing pretty exactly with Bülow's performance of the 18th bar:—



Others will have their reasons for an entirely different mode of performance.

I must still mention that in bars 17 and 33 a certain *ritardando* cannot be avoided in the *tempo*, especially in the second half of the bar, if one does not want to do violence to the most natural emotion. Beethoven knew very well that every genuine musician will here do what is necessary *without* prescription, and that a *prescription* would drive the majority of players to exaggeration. The last movement is difficult, but scarcely to be mistaken in expression, and consequently I forbear further discussion about it.

With kindest regards, yours, C. R.

Vitznau am Vierwaldstätter See, August, 1895.

(To be continued.)

FERVAAL AT BRUSSELS.

M. VINCENT D'INDY is one of the most gifted of modern French musicians. The production, therefore, of his *Fervaal* at the Théâtre de la Monnaie, Brussels, was anticipated with much interest. After a certain unavoidable delay the work was performed for the first time, under the direction of M. Flon, on Friday, the 12th of last month. Fervaal is a young Celt, destined for the priesthood, who becomes enamoured of a beautiful Saracen maiden, Guilhen by name. Arfagard, a venerable Druidical priest, reminds him of his vows, and exhorts him to turn his thoughts from love to war. Danger threatens the country of Cravann, for the Saracens are at hand. Fervaal is elected chief, but having yielded to the charms of love, he chooses death rather than life with a

guilty conscience. Arfagard is about to offer him as propitiation to the angry gods who withdrew their support from the army in the hour of battle. As Abraham over Isaac, so Arfagard stands over Fervaal ready to plunge the sacrificial knife into his breast. But the voice of Guillen is heard calling. The priest tries to restrain the youth, yet in vain; he is himself slain by Fervaal. The latter rushes towards Guillen. She, however, is overcome by sorrow, and the chill air of the mountains has exhausted her strength; she dies in the arms of Fervaal. He lifts her up, and then, as he slowly ascends a rugged mountain, the sun, bursting forth, seems to proclaim the all-conquering power of love. M. d'Indy is an ardent admirer of Wagner, and the influence of that master is felt in the poem and in the music, both from the same hand. There are many important representative themes in the work, and these are employed in no faint-hearted way. It is, of course, just as natural to work on the lines of Wagner in a music drama, as in a symphony on those of Beethoven. But the Bayreuth influence also asserts itself in the text and music. And yet the composer displays individuality. It is M. d'Indy's first stage venture of any moment, and time and experience will bear good fruit. *Fervaal* is an unequal work. There are moments when the action flags, when clever workmanship takes the place of inspiration; yet it is one of high purpose, and in some respects high achievement. The concluding act is particularly fine. The principal parts were taken by Mme. Raunay, M. Imbert de la Tour, and M. Seguin; but with exception of the last-named, the singing was better than the acting. The house was crowded, and the applause enthusiastic. Among the audience were MM. Adolphe Jullien, A. Pougin, Bruneau, and Catulle Mendès.

SOME REMARKS BY BEETHOVEN WITH REGARD TO THE PERFORMANCE OF HIS WORKS.

BY E. VAN DER STRAETEN.

THE appearance of a considerable number of the most renowned foreign conductors in this country has called forth a good deal of comparative criticism with regard to their readings of compositions by Beethoven. Some of the critics appreciated a certain idealistic freedom in the rendering given by several of these conductors, which did not stop at perfection of ensemble, but which also by artistic freedom in the *tempi*, and by accentuating certain points, and bringing out some instrument or other more prominently, succeeded in throwing the outlines of the ideas and the poetic design into stronger relief. Another number of the knights of the pen, however, shook their heads, and were deeply grieved to witness such sacrilegious proceedings, declaring that it was nothing else than taking liberties with the works of the divine master, who should be performed by adhering strictly to the letter, which they declare to express the intentions of the composer to their fullest extent.

To the true artist there can be no doubt whatever as to which of the contending parties is in the wrong and which is in the right. Among the less enlightened general "musical public" there might, however, be some difference of opinion, as many people accept the view taken by the critic of their morning paper because it saves the trouble of forming an opinion for themselves; and many, very many, more have no opinion of their own at all. For these we can produce an authority which goes beyond that of any critic, alive or dead, and this is Beethoven himself.

He has on sundry occasions expressed himself on the subject, and his devoted pupil, Anton Schindler, to whom some of these communications were directly addressed, has kept a faithful record of them. They may be therefore safely accepted as final authority in the matter.

Schindler tells us, in the biography of his master, that Beethoven gave him the most minute instructions with regard to the rendering of his works, and he often quotes the master's own words. So, for instance, in the following passage, which bears directly upon our subject, and expresses Beethoven's views in the clear and forcible way for which he was so remarkable. He says with regard to musical recitation (*musikalische Deklamation*): "Just as the poet composes his monologue or dialogue in a fixed and continuous rhythm, and yet the reciter has to make slight breaks and pauses even where the poet was not allowed to mark them, so has the same system of recitation to be applied to music, and is modified only by the number of executants."

Here we have a statement which leaves no doubt that Beethoven himself considered the written signs as insufficient for the perfect reproduction of a musical idea, and that a good deal must be left to the discretion of the executant.

Schindler speaks also about the master's rendering of his own works:—"Whatever I heard him play," says Schindler, "was with few exceptions free in time—a *tempo rubato*, in the strictest sense of the word—according to the contents of the piece and to what the poetical situation seemed to demand, without the faintest approach to caricature. It was the clearest and most comprehensible recitation, which in this high degree of development can only be studied from his works." His older friends assert that he adopted this style only during the first years of the third period of his life.

Another of Beethoven's pupils, F. Ries, expresses himself in a similar way with regard to his playing. He says: "As a rule he played his own compositions with a great deal of caprice, but generally strictly in time. Only sometimes he increased the *tempo* a little, and held it back in his *crescendo* with *ritardando*, which produced a very fine and striking effect. Now and again he gave to some little passage or phrase, occurring now in the left hand, then in the right hand, a beautiful, but unfortunately inimitable expression; but on very rare occasions did he add notes or graces."

We have another proof that no hard-and-fast rules exist with regard to the *tempi* of his works. Schindler tells us in the above-named work, which is, unfortunately, very little known among musical amateurs, that if Beethoven gave metronome marks for one and the same work more than once, they were never the same. As an instance he mentions that he gave the metronome marks for the Ninth Symphony first to his publishers, and several months later he sent them to Ries for the performance at the Philharmonic Society in London. The latter were all at variance with the former. Schindler showed him the metronome marks given to Messrs. Schott, whereupon he waxed wroth, and said: "No metronome at all! He who has musical feeling does not require it, and to him who has it not, the metronome will be of no use, for he will after all run away with the whole orchestra."

With regard to the performance of orchestral works, the time is moreover greatly dependent upon the number of executants. Mattheson was already acquainted with this fact when he says (in the *Vollkommener Kapellmeister*, Hamburg, 1739) that in every work of larger proportions the time must be modified according to the number of executants. "The greater the number, the

slower the time, as great numbers move more heavily." The speed of an *allegro vivace* executed by 120 instrumentalists should be considerably modified if it was originally written for half that number. For the latter a greater speed is required to produce that richness and fulness of sound which greater masses obtain at a much slower pace, while breadth, grandeur and elegance are always destroyed by the scrambling, and noise of masses. Mozart expressed himself thus on the subject: "They think that by playing a piece faster it will sound more fiery. Well, if the fire is not in the music, no amount of speed will be able to put it into it." We might add—"and *vice versa*." Beethoven had to experience the truth of Mattheson's remark as to the reduction of speed in proportion to numbers, when attending a performance of his Symphony in A at the Musical Union (Musik-Verein) in Vienna. He was particularly annoyed by the tempo of the second movement (*Allegretto*), which he declared to be much too quick. On examination it was found that the conductor had strictly adhered to Beethoven's metronome mark, without taking heed of Mattheson's injunctions. This incident induced Beethoven to alter the time signature to "*Andante quasi Allegretto*:" $\text{♩} = 80$." The performances of the above-mentioned society did not meet with his approval, as the dimensions of their concert hall required a big orchestra. Beethoven declared, however, that he did not write his symphonies for such numbers of instrumentalists as the "Musical Union" generally employed, as "he did not want noisy music." For his purposes he required only about sixty good musicians, being convinced that only that number would be able to produce correctly the rapid changes of light and shade, and that therefore the character of each movement, together with its poetical contents, would not be destroyed.

Schindler considers that only a few movements of the master's symphonies would admit of a greater number of executants; so the last movements of the C minor, the A major, and that of the "Ninth" might be played by three, or even four, times the number of the "Beethoven orchestra" of sixty players. With regard to these remarks and injunctions, we must, of course, take into account that since Beethoven's time the technic of our orchestral players has been developed to an extent which would astound the old masters. The fear of destroying the clearness and delicacy of expression in passages and phrases does not enter until a far greater number is reached than that which awakened apprehensions in Beethoven. Yet the same principle applies still; and although we can extend the limits of numbers in proportion to the progress of technic, yet Mattheson's rules as to the modification of time will hold good.

If, therefore, critics blame a conductor for increasing or decreasing the tempo of a movement as compared with its metronome marks, they should first make sure that they have taken into account all the existing conditions, and see whether the change is not justified by circumstances.

As for a certain amount of liberty in the reading of a piece, Beethoven's own words, as quoted above, will suffice to set at rest all whose minds may have been troubled on that point, provided the freedom claimed by the interpreter does not exceed the limits of true art. After having made the acquaintance of Richter, Mottl, Levy, Nikisch, and Lamoureux, it would be exceedingly interesting to hear a series of Beethoven performances conducted by Dr. Franz Wüllner, the famous principal of the Cologne Conservatoire, who was a pupil of Schindler, and may therefore be looked upon as the

only living conductor who possesses direct traditions from the greatest of all the classical masters.

LETTER FROM LEIPZIG.

UNDER the auspices of the Liszt-Verein there were two concerts of the Berliner Hof-Capelle, conducted by Herr Weingartner. The first was dedicated to Beethoven, and brought the overtures to *Coriolanus* and *Egmont*, the *Eroica* symphony and the violin concerto, played by Professor Halir; the rendering of these works by the orchestra and the violinist was highly satisfactory. The second concert we heard only in part, as there was at the same time a concert under M. Lamoureux, of Paris. A symphony by Christian Sinding, given as a novelty by Herr Weingartner, showed amply that the composer has talent, but that his ideas are sometimes wanting in beauty. The pieces given by M. Lamoureux proved him a skilled and versatile conductor; nevertheless, some of his tempi in Beethoven's and Wagner's music were not in accordance with German ideas. He was received with immense applause. Quite the reverse was the reception given to two novelties at the seventeenth Gewandhaus concert; they were a choral work, entitled "*Sylvesterglocken*," by a young composer, Hans Kössler, and a *Te Deum* by Anton Bruckner. We were somewhat astonished at the want of appreciation of the first-named work, since it shows that Kössler is a thorough master of his art and not without fresh invention. Further, there were good performances of an organ sonata by Mendelssohn (Herr Paul Homeyer), Serenata for alto solo and chorus by Schubert, orchestrated by Dr. Reinecke (sung very charmingly by Fräulein Adrienne Osborne), and finally four serious songs by Brahms, sung by Dr. Kraus.

At the Chamber Music Soirée given on the 20th we heard Otto Hegner in Tschaiowsky's trio "*à la mémoire d'un grand artiste*," to which he did justice in every respect, and gained immense applause. The quartet—Prill, Rother, Unkenstein, and Wille—played Schumann's Quartet in F major and Beethoven's in A minor.

On February 26th the examinations of the Royal Conservatorium commenced with the performance of five orchestral works by pupils of that institute, which made a very favourable impression upon us, inasmuch as all the renderings gave proof of the talent of the young composers, and of the excellent teaching they had received. The first item was a symphony by Paul Gläser, of which the last two movements pleased us most. An overture by Willy Knüpfen is fresh, but the composer has not yet learnt to develop his ideas. A Scotch suite for string-orchestra by Thomas Crawford, from Barrhead in Scotland, contains some quite charming themes, and was finely executed under the conductorship of Capellmeister Sitt. A prologue to the melodrama *Peri*, for female chorus, orchestra, and declamation by Franz Neumann, from Mähren, and an overture, "*Prinz Carneval*," by Otto Wittenbecher, are also worthy of mention. The first examination in solo playing was held on March 2nd. It commenced with the Sonata in D minor by A. G. Ritter, played by Herr Carl Schletter, of Mannheim, who did full justice to the work. Fräulein Cecilie A. Ficken, of Brooklyn, and Fräulein Irene Rae, of Cheltenham, proved themselves very good pianists in Reinecke's Concertstück in G minor and Mendelssohn's Concerto in the same key. Herr Wünsche, of Plauen, played Haydn's Violoncello Concerto, with an exceedingly difficult cadenza (if we are not mistaken, by Julius Klengel), in every way most satisfactorily, and similar praise can be given to Herr Carl Angerstein, of Leipzig, who played Weber's Clarinet Concerto, displaying beautiful tone and much taste.

The nineteenth Gewandhaus concert gave an old "novelty," the "*Concerto Grosso*" in D major for string orchestra, two violins and violoncello obbligato by Handel. It cannot be compared with the Concerto in B flat, but was nevertheless well received. The other items of the concert were Wagner's *Faust* overture, Beethoven's C minor Symphony, and songs by Berlioz, Fauré, Chaminade, and Haydn, interpreted by Mdlle. Camilla Landi, who was heartily applauded.

OUR MUSIC PAGES.

THE "Harvest Dance," which forms this month's music supplement, is No. 3 of Mr. Hamish MacCunn's "Highland Memories," Op. 30, arranged by the composer himself as pianoforte solo (Augener's Edition, No. 6216), and its rhythmic and harmonic treatment is strongly "characteristic," although that much-abused word is absent from the title. Still, Mr. MacCunn appears to think some concession to English ears necessary, judging by the reiterated use of the modern leading-note towards the close. Some of our readers have, no doubt, had an opportunity of hearing the entire suite in its orchestral form when it was performed at the Crystal Palace. We are sure they will thank us for introducing this excellent pianoforte version of the third number to their notice.

Reviews of New Music and New Editions.

Spanish Dances and Romances. Selected and arranged for Pianoforte. By E. PAUER. (Edition No. 8279; net 2s. 6d.) London: Augener & Co.

AN interesting collection of twenty-five Spanish dances and romances, selected and most effectively arranged for pianoforte by Ernst Pauer, helps one to a very satisfactory knowledge of the quaint and peculiar character of the national music of sunny Spain. Many of the numbers indicate to us the origin of the style which has been so assiduously adopted by many clever composers since the time when *Carmen* first appeared. All lovers of national music will feel grateful to Professor Pauer for the collection, and will admire the skilful care he has exercised in adapting the airs to our modern instrument.

Highland Memories. Suite of three Scottish Scenes for the Orchestra. By HAMISH MACCUNN. Op. 30. Arrangements by the Composer. Pianoforte solo (Edition No. 6216; net 2s.); Pianoforte duet (Edition No. 6995; net 2s. 6d.); Violin and pianoforte (Edition No. 7520; net 2s. 6d.) London: Augener & Co.

MR. MACCUNN'S work always bears the stamp of genius, even if sometimes it is of a fiery and somewhat uncontrollable order. Here, however, there are evident marks of self-restraint, with happy results. The three scenes are entitled (a) "By the Burnside," (b) "On the Loch," and (c) "Harvest Dance," and we have derived no small pleasure from a study of them. A genuine Scotch flavour pervades the whole, and each number stands in clear contrast to the others, the first and last being particularly effective. They are arranged by the composer from the full orchestral score for pianoforte solo, duet, and violin with pianoforte accompaniment.

Italienische Barcarolle, und Schottische Ballade für das Pianoforte. Von ARNOLD KRUG. Op. 64. London: Augener & Co.

BOTH these pieces are worthy of attention, and will be found useful for teaching purposes. They are quite simply constructed, in good style, graceful and melodious; and they cannot fail to interest the young, to whom they will present no technical difficulty that cannot satisfactorily be grappled with. The Scotch ballad is the easier of the two; it might fairly be described as a four-part chorus, arranged for the pianoforte from the vocal score, so as to divide the work evenly between the two hands. The *barcarolle*, in A flat major, shows a well-sustained

flow of melody for the right hand, with the regulation accompaniment given to the left. They are worthy successors of this composer's Op. 63, designed upon similar lines, and noticed in our last issue.

Rigaudon pour Piano. Par F. KIRCHNER. Op. 699. London: Augener & Co.

HERE is another of those delightful pieces for juvenile fingers, which no one can design better than Kirchner, and with which his name has come to be indelibly associated. The figure appears more or less monotonous on paper—but a performance of it discloses the fact that Kirchner has managed to avoid any such monotony in reality. We have nothing but praise for it, and we know our readers will thank us for recommending it strongly to their notice.

The Curfew. For the Pianoforte. By E. H. SMITH. London: Augener & Co.

THE curfew bell will always toll with the same sound, and we suppose this is why the ancient device of a broken octave at the commencement of each bar again does duty here. How or why it should represent a tolling bell is still a mystery which this composition throws no new light upon. And we are at a loss to understand why twenty-two bars of *tarentelle* form appear in the middle of it. There is not much to recommend here, but this style of music still appeals to a numerically large section of pianoforte players, and to them "The Curfew" will, doubtless, prove attractive.

Quartet in B flat major for two Violins, Viola and Violoncello. By IGNAZ LACHNER. Opus posthume. (Edition No. 7221; net 2s. 6d.) London: Augener & Co.

THE above quartet, like others of this composer's later years, is evidently intended as an imitation of Haydn's style. The fact, however, in no way lessens the interest one experiences in playing a work by such an esteemed composer, so purely melodious from beginning to end. All four movements are quite easy to play, the first violin never going beyond the third position, and yet there is nothing constrained in any part; on the contrary, everything flows naturally and gracefully along. It goes without saying that this quartet will make its own way amongst a large class of instrumentalists, who are as yet unable to face the more difficult works of other masters.

Berceuse for Violin and Pianoforte. By GASTON BORCH. Op. 50. London: Augener and Co.

THE above is a short, well-written piece for violin, with pianoforte accompaniment. The melody is good, the harmonies are well chosen, and the short swinging rhythm which belongs to this kind of piece is effectually sustained throughout. There are a few easy harmonics in the course of the piece, and the last part is marked to be played *con sordino*.

Classical Violoncello Music by Celebrated Masters of the 17th and 18th Centuries, arranged for Violoncello, with Pianoforte accompaniment. By CARL SCHROEDER. Book XX., J. S. BACH, Sonata in C major. (Edition No. 5520; net 1s.) London: Augener and Co.

THE latest addition to Carl Schroeder's second series of classical music for violoncello and pianoforte is the sonata in C major, by J. S. Bach, with the popular "Bourrée," a piece which is equally a favourite, whether rendered in its original form or in either of the arrangements for violin and piano or piano solo. This edition evinces the usual care and judgment to which we have so frequently called our readers' attention on former occasions. The arrangements

of the pianoforte accompaniment, as well as the editorial work, leaves nothing to be desired.

Modern Suite for Violoncello and Pianoforte. By GEORGE GOLTERMANN. Op. 122. (Edition No. 7691; net 2s.) London: Augener and Co.

LAST month we had occasion to notice the publication in book form of Goltermann's "Six Easy Tone-Pictures," Op. 118. We have now before us the same composer's *Modern Suite*, Op. 122, comprising five movements, which, on account of their charm of melody and characteristic style, must have become widely known to players and teachers since they first appeared in print. There are indeed few who can rival Goltermann in this particular class of composition for violoncello, for the reason that the student realizes from the practice of them how each piece aids and encourages him in his progress as a player. The five numbers are: I. Prelude, II. Romance, III. Funeral March, IV. Gavotte, V. Tarantelle.

Variations sur un Air tyrolien, pour Violoncelle et Piano. Par J. MERK. Op. 18. Revues par OSCAR BRÜCKNER. (Edition No. 9285; net 1s.) London: Augener and Co.

MERK'S variations carry our thoughts back again to a time when this form of composition was more popular than it is at the present day. A concerto, sonata, fantasia, or one or other of the smaller forms founded on songs or dances will always find sympathetic hearers, when a set of variations would try their patience. It is, therefore, rather the exception to hear an artist play a set of variations on a popular air with an *Adagio* introduction and the usual *Rondo finale*. For two reasons, however, Merk's piece will gain a favourable reception where others might fail, viz. the theme is not overworked, and besides the fine opening *Adagio* there comes between Variation III. and the final *Rondo*, another short *Adagio* movement, which contrasts well with the rest of the piece. As a work for study it ranks high on account of its technical contents, and the excellence of Oscar Brückner's *Bearbeitung* commends itself to every teacher of the instrument. We may add that Josef Merk was a celebrated Viennese virtuoso and composer for his instrument, born 1795, died 1852.

You and I. Song with Violin or Violoncello Obligato. By SYDNEY SHAW. London: Augener and Co.

THE musical setting of this little song is in good keeping with the simple character of the words, the effect being considerably heightened by a cleverly written obbligato for violin or violoncello, echoing and blending very prettily with the voice part. The compass of the song is from D to F sharp, and included with the copy is a separate voice part.

Seventy Vocal Exercises for Daily Practice. By NORRIS CROKER. (Edition No. 6820; net 2s.) London: Augener and Co.

THE *raison d'être* of this work is given by the author in the following words:—"Although very many excellent books of vocal exercises have been published, one has not yet appeared arranged in such a manner that the pupil may receive directions how to practise the exercises at home to the best advantage—a very necessary point when one considers how much work has to be done away from any opportunity of the master's guidance." Judging from a perusal of the contents we must say that the point is carried. The exercises are all of the most practical nature, and the many directions and rules appearing in the course of the work are always clear and explicit. The seventy exercises arranged in progressive order are

divided into ten sections as follows:—Section I., Uniting 1st and 2nd registers; II., Uniting 2nd and 3rd registers; III., Intervals; IV., Crescendo, diminuendo, and "Messa di Voce"; V., Scales and florid passages; VI., Arpeggi; VII., Gruppetto or turn; VIII., Raddoppiato and syncopated notes contrasted; IX., Staccato notes, staccato and marcato contrasted; X., Trill or shake. They are specially written for use in conjunction with the author's *Handbook for Singers* (Augener's Edition, 9215), to the numbered paragraphs of which frequent reference is made (in brackets), so that the student may gain the fullest information possible on the subjects treated. There is every reason to believe that the book will prove an excellent guide to the student and an aid to those engaged in teaching singing.

Operas and Concerts.

POPULAR CONCERTS.

THE first appearance this season of Dr. Joachim on Monday, March 1st, led to a reception which has, perhaps, never been equalled in warmth and enthusiasm. As if inspired by it, the great violinist played his very best. He led the "Rasoumowsky" quartet in C with a vigour and perfection of style and intonation that he has never surpassed at any period of his splendid career. When Dr. Joachim joined Miss Fanny Davies in the Brahms Sonata in G, Op. 78, it seemed that he was even better than in his interpretation of Beethoven. The oldest patrons of the Popular Concerts became excited during the performance, and were unable to control their enthusiasm. They recalled the artistes vehemently, and even shouted names of pieces they wished to hear. At first both Dr. Joachim and Miss Davies were puzzled. One of the "Hungarian Dances" was tried, but they had evidently not calculated on an encore being demanded. Another extraordinary pleasure was given in the Haydn quartet in G major, Op. 64. A drawback was the absence of Signor Piatti. The grand old 'cellist has been suffering severely from March winds and incessant rains. He has had a violent cold, and Mr. Paul Ludwig took the veteran's place and acquitted himself extremely well. Miss Fanny Davies gave a solo of Mendelssohn's, and Mr. Kennerley Rumford sang with much taste and vocal skill German and English songs, his only fault being a certain coldness, which for the sake of his many good qualities it may be hoped he will shake off. On the Saturday following Dr. Joachim led a Mozart quartet, and joined Messrs. Borwick and Ludwig in Beethoven's beautiful E flat trio, Op. 70. As solos the distinguished violinist played two pieces of his own, and for an encore a "Hungarian Dance." Mr. Borwick was very successful in Chopin's Fantasia in F minor, and Mrs. Kate Lee proved herself a charming vocalist. On Monday, 22nd, Lady Hallé took the place of Dr. Joachim, who was called to Berlin. The programme was familiar, and Miss Agnes Witting, the vocalist, gave songs of Robert Franz with taste.

On Saturday, March 13th, the Second Sextet in G, Op. 36, of Brahms' was performed, the executants being Lady Hallé and Messrs. Ries, Gibson, Kreuz, Paul Ludwig, and Hausmann. It was an admirable performance, and worthy of the fine music. Tschalkowsky's "Sérénade Mélancolique" was a novelty at these concerts, but the work is not wholly unknown in London. The romantic character of the violin part had full justice done to it in the beautiful playing of Lady Hallé, and Mr. Henry Bird gave the pianoforte arrangement of the orchestral score in a thoroughly artistic manner. Miss Ilona Eibenschütz played a pianoforte arrangement of Bach's Organ Prelude and Fugue in A minor. Considering that Bach wrote forty-eight preludes and fugues for her instrument, Miss Eibenschütz will do better to perform some of them in place of "arrangements," a system always open to objection if only on the ground that the composer probably knew best what was suitable for the organ, and never contemplated that his compositions for that instrument would be transcribed and "adapted" for the other keyed

HAMISH MAC CUNN'S "HIGHLAND MEMORIES."

Op. 30, No 3.

HARVEST DANCE.

Allegro con brio.

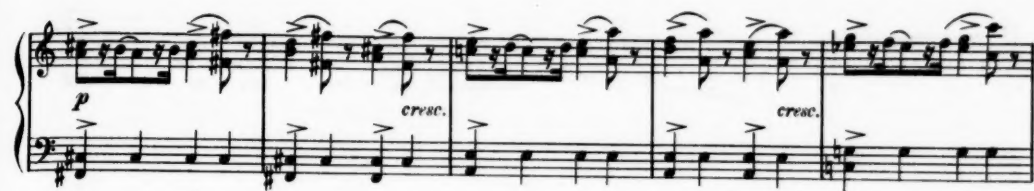
PIANO.

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The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *cresc.*, *f*, *p cresc.*, *sempre cresc.*, and *ff*. The score is written in a key signature of one flat (B-flat) and a time signature of 2/4. The notation is arranged in two columns, with the right hand on the top staff and the left hand on the bottom staff of each system. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *cresc.*, *f*, *p cresc.*, *sempre cresc.*, and *ff*. The score is written in a key signature of one flat (B-flat) and a time signature of 2/4. The notation is arranged in two columns, with the right hand on the top staff and the left hand on the bottom staff of each system.

instrument. The vocalist on this occasion was Miss Sarah Berry, who sang airs of Gounod, Schubert, and Rubinstein with much taste and grace of execution.

CRYSTAL PALACE CONCERTS.

WE are glad to know that an improvement has taken place in the prospects of the Sydenham concerts, and on Saturday 13th, when Dr. Joachim appeared at the Palace, it seemed as if the old prosperity had returned. Some of the visitors would have liked another solo from the great violinist, instead of Beethoven's concerto, which, however, no one plays like him; Schubert's *Genoveva* overture and Beethoven's Symphony in A, No. 7, were beautifully played. Mrs. Hutchinson sang the second prayer to the Virgin from Dvorák's *Spectre's Bride*, and two songs by Cornelius, whose music is little known in England. A suite by Mr. Hamish MacCunn was much applauded, and the composer was recalled at the close. Mr. MacCunn has again sought inspiration in melodies of his native land. The suite is not so lengthy as usual with the composer, but was effective and, being well played, afforded the visitors much gratification.

On Saturday, 20th, the unwonted spectacle of an enormous crowd was seen at the Palace. M. Paderewski was the magician who had attracted this large attendance, for he was set down to play two concertos—Chopin's F minor No. 2 and Liszt's E flat No. 1. The extraordinary ability of the pianist was fully displayed in both works, so opposite in style. Much freshness and poetic feeling were to be noted in the Chopin concerto, and enormous technical skill in that of Liszt. Being encored, the pianist responded with his Minuet in A. Beethoven's Pastoral Symphony, Dvorák's Carnival Overture, and songs by Mdle Möller were included in the concert.

PHILHARMONIC SOCIETY.

THE first concert of the present season, on March 24th, at Queen's Hall, opened with Dvorák's Scherzo Capriccioso, and included Beethoven's Symphony in B flat, No. 2. But the greatest interest was taken in Sir A. C. Mackenzie's Scottish Concerto for pianoforte and orchestra, it being the first performance, and additional excitement was caused by the appearance of M. Paderewski as the soloist. Madame Blanche Marchesi sang Handel's "As when the Dove," from *Acis and Galatea*, and the chanson "Le Roi de Thule" of Berlioz.

THE BOHEMIAN STRING QUARTET.

THE series of quartets by these popular performers commenced at Queen's Hall and have been continued at St. James's Hall, and owing to the favourable reception of the Bohemian party additional performances were given. A fourth concert, on Monday, March 15th, was well attended, a quartet by Josef Suk being played for the first time in this country. Works of Beethoven and Brahms were also included, but the general impression made by these excellent artistes was that they were most successful in the music of Bohemian composers. Possibly patriotic feeling may have had some influence, but, whatever the cause, it is certain that in no other music did they display such energy, brilliancy, and spontaneous expression. In Haydn, for example, there was some lack of finish, and in Beethoven a certain want of depth, but in Bohemian works the players were admirable in every way. Karel Hoffmann was the first violin, Josef Suk second violin, Oskar Nedbal viola, and Hans Wihan violoncello. Individually these performers may not have reached the highest point as executants, but their constant practice together made the *ensemble* both effective and artistic.

ROYAL CHORAL SOCIETY.

THE performance of Gounod's *Redemption* at the Albert Hall on Ash Wednesday attracted an enormous audience, and great credit was due to the principals and the choir for the careful execution of the work. But the question yet remains whether so much ability could not have been employed to greater advantage, for, however popular Gounod's work may be and is with the multitude, it is certainly inadequate to the subject and unworthy to be classed with the great masterpieces of sacred musical art. In fact, the feeling it inspires is rather that of the

stage than anything related to oratorio. Even the music given to Christ Himself might have been included in one of Gounod's operas. Nothing short of inspiration satisfies the hearer in works of this kind, and of inspiration there is little indeed in *The Redemption*. The entire score is "built up," so to speak, and therefore fails to realize the grandeur we crave in such a subject. Trombones may blare, the organ may roar, hundreds of voices may shout in the choruses, and still the auditor who has really felt what the Redemption means remains unmoved. Yet, after all, we must echo our former statement—the work is popular.

QUEEN'S HALL CHOIR.

THE Queen's Hall Choir is doing good work under the excellent control of Mr. Randegger, and we may mention as the best performance of the present season that of Berlioz's *Faust* on Thursday, March 18th. One great advantage was that the orchestra rendered good service. It was brilliant, but not noisy; and the chorals had ample opportunity of doing themselves justice. Madame Duma, who was the Marguerite, sang extremely well; Mr. Watkin Mills was hardly, perhaps, rugged enough for Mephistopheles, yet sang the music so well that no fault could be found. Mr. Lloyd Chandos (the tenor), being indisposed, his place was taken, at short notice, by Mr. Edward Branscombe, who gained credit, as did Mr. Randalow in the part of Brander. The boys of the London Training School assisted. The famous "Hungarian March" was so well played that the audience insisted on its repetition. "The Dance of Sylphs" was also given with charming effect. In the principal choruses the pure quality of the sopranos and the rich tone produced by the male voices added greatly to the general effect, and Mr. Randegger was entitled to hearty praise for his manner of conducting the French composer's masterly work.

HENSCHEL CONCERTS.

It is hoped, after all, that Mr. Henschel will not be discouraged by a few adverse circumstances, but that he will make another effort to continue his concerts. He has done such good service that all must wish him success if he decides to go on. His concert of Thursday, March 11th, introduced M. Slivinski, who gave what may be called almost a new reading of Schumann's pianoforte concerto. New readings are not always the best readings, and in some respects we prefer older versions, as coming nearer to the intentions of the composer. For example, what could be better than the interpretation of Madame Schumann, who, in addition to her noble style and perfect execution, had the advantage of knowing exactly the effect the composer intended? Undoubtedly, M. Slivinski played splendidly, according to his own ideas of Schumann, and the audience gave the Russian pianist a rousing reception. A new idyll for orchestra, by Mr. Luard Selby, was rather disappointing. Mr. Henschel and the band did all that was possible for Mr. Selby, but the composer had not done enough for himself. His work had that incurable fault—it was dull. Mr. Henschel, resigning the bâton to Dr. Parry, sang the "Dream" scene from that composer's oratorio *King Saul*. This was most impressive, and the audience, fully recognising the vocal ability of the singer, was equally impressed by the fine quality of the music, and proud to remember *King Saul* as a masterpiece by a native composer.

MR. LOUIS HILLIER'S CONCERT.

MR. LOUIS HILLIER, a Belgian violinist resident in London, heads a string quartet of capable performers associated under his own name; and on Friday, March 12th, he gave a chamber concert at St. James's Hall with considerable success. Mr. Hillier and his party devoted themselves mainly to Russian music, which is now coming greatly into vogue. A movement from a string quartet in A of Borodin, a quartet in C by V. Ewald, and a novelette in the Hungarian style by Glazounov, gave a favourable idea of the Muscovite musicians, and of those who interpreted their works. Mdle. Berthe Balthazar, said to be only twelve years of age, displayed talent in Bach's Chromatic Fantasia; and Mdle. Irma Sethe, the Belgian lady violinist,

took part in the concert. Miss Marie Cabrera and Miss Constance Bolton gave with good effect songs composed by Mr. Hillier.

THE MOTTI CONCERTS.

HERR FELIX MOTTI commenced his concert season on Tuesday, March 16th. It opened with Mozart's Symphony in C minor. There was a selection from *Götterdämmerung*, and Liszt's Hungarian Rhapsody in F minor. This latter work scarcely went with the brilliancy we are accustomed to when performed by the Richter band; but in other items the Motti orchestra was in excellent form. A novelty was the duet of Hero and Ursula from Berlioz's opera of *Beatrice and Benedick*. Frau Motti and Fräulein Tomschik—the latter a mezzo-soprano of great merit from Karlsruhe—sang the duet with admirable effect. The appeal of Waltraute to her sister to restore the Nibelungs' Ring to the Rhine again displayed fine talent on the part of Fräulein Tomschik, who was ably assisted by Frau Motti in the great duet. Siegfried's "Death March" and other portions of the *Götterdämmerung* made the concert interesting. Many important works are announced for the forthcoming concerts, Beethoven's Choral Symphony among them, with the Yorkshire chorus of 200 voices from Leeds; also the second and third acts of *Parsifal*, with the veteran Herr Vogl as the hero, and a choir from the Royal College of Music.

MESSRS. BORWICK AND PLUNKET GREENE.

THE concerts given by Messrs. Leonard Borwick and Plunket Greene are deservedly popular with amateurs of the cultivated class, because they can always depend upon hearing something superior to the conventional standards of the ordinary miscellaneous concert with its trivial ballads and trumpery pianoforte fantasias. One of the most successful of Messrs. Borwick and Greene's concerts was the third. Bach's "Suite anglaise" displayed in a more favourable manner the refinement and delicacy of Mr. Borwick's style. In Rubinstein's *Étude* in C major, a little more breadth might have been desirable. But it belongs to a school which this excellent pianist does not extensively cultivate, nor do his auditors expect much from him in the way of pianoforte hurricanes. Mr. Plunket Greene gave "Ecoute d'Jeannette" by Delayrac in his best manner. In Korbay's "La Chanson du Rayon de Lune," his method was hardly so good. "Margaretham Thore," by Jensen, was effective, but needed somewhat more romance and poetry in the interpretation.

MR. KOWALSKI'S PIANOFORTE RECITAL.

MR. HENRI KOWALSKI, formerly known in this country, but a resident in Australia for the last twelve years, was heard at a pianoforte recital at St. James's Hall, on March 16th. He gave a somewhat sensational rendering of Chopin's E flat Polonaise, and his version of Liszt's transcription of the Erl-King was rather noisy, but in lighter pieces, depending chiefly upon his command of the fingerboard, Mr. Kowalski was very successful, and some graceful compositions of his own were received with favour. Miss Rosa Bird, a light soprano, sang with much grace German and English melodies.

THE NEW OPERA "DIARMID."

A private recital was given a few days since, at Sir George Campbell's residence, Cornwall Gardens, of the new opera *Diarmid*, written by the Marquis of Lorne and composed by Mr. Hamish MacCunn. It is a kind of Scotch *Tristan*, but there is no love philter in the story. Diarmid, a hero of such beauty that he is irresistible with the fair sex, has captivated Queen Gania, whose husband is less generous than King Marke and seeks vengeance on the hero. This is accomplished, owing to Diarmid being vulnerable in the soles of his feet. In Campbell's "Tales of the West Highlands," the story is told at length, and there the Marquis of Lorne has found his libretto. The opera ends tragically. There are only four characters, but the work has some picturesque ballet music. Madame Marie Duma and Mr. Dudley Buck, junior, represented the chief parts at this private performance, and the composer accompanied at the pianoforte. Probably *Diarmid* will soon have a public performance.

MISCELLANEOUS MUSICAL ITEMS.

MISS EDITH MILLER, who so cleverly represented the witch in *Hänsel and Gretel*, gave a concert at Queen's Hall. At the Queen's Hall, Messrs. Boosey concluded on Saturday, March 13th, their thirty-first season of ballad concerts. As they are addressed entirely to popular tastes, there is no necessity to give details. The record of the Queen's Hall promenade concerts claims greater consideration, and the fact that Mr. Robert Newman has given one hundred orchestral concerts in six months is quite without precedent in this country. A volume of the epigrams of Von Bülow and Rubinstein will shortly be published. Some passages are extremely funny and characteristic, and lovers of music will be greatly interested in them. Rubinstein is, for a wonder, the more caustic of the two. The Lamoureux orchestral concerts take place too late for notice this month, but we may refer to the prominence of Wagner items as remarkable in concerts given by a Parisian orchestra and conductor. The Diamond Jubilee is occupying the attention of Sir Arthur Sullivan, Professor Bridge, Mr. Eaton Fanning, Mr. Cowen, and many other native composers.

NOTES ON THE ACADEMIES.

THE final examination for twelve free open scholarships took place at the Royal College of Music on the 25th, 26th, and 27th February, 1897. The total number of candidates throughout the United Kingdom applying to attend the preliminary examination was 445. Of these, 43 were disqualified on various grounds, and 22 were absent from illness and other causes. The remainder were examined by the Honorary Local Examiners at ninety centres on February 3rd, and reduced to 113. Of these, four subsequently withdrew, and the remaining 109 attended the final examination at the College in London on the above dates. The Professors at the examination were:—E. F. Arbos, Dr. J. F. Bridge, Sir W. Parratt, Dr. C. V. Stanford, F. Taylor, J. F. Barnett, G. Garcia, E. Dannreuther, A. Randegger, W. M. Malsch, W. B. Wotton, H. Blower, F. Cliffe, H. F. Sharpe, H. H. Inwards, D. Price, W. E. Whitehouse, and Miss Anna Williams.

The annual spring concert given by professional students of the London Academy of Music took place on Saturday afternoon, March 13th, at St. George's Hall, Langham Place. The best numbers of the programme were Miss Edith Serpell's rendering of Cowen's "Spring Song," Miss Fanny Darling-Jacobs' performance of Jenő Hubay's "Scènes de la Csárda" for the violin, and the execution of a Pastoral and Capriccio (Scarlatti) by Miss Maude Smithers, all of whom showed exceptional talent and good training. After the concert there was a presentation of diplomas and medals to those candidates (non-students of the Academy) who passed successfully in the examinations held in January last.

The events announced to take place in connection with the Royal Academy of Music during April are an orchestral concert at Queen's Hall on the 1st, at three o'clock, and the examination for the Louisa Hopkins Memorial Prize on the 2nd. On the 3rd the Charles Mortimer Prize will be awarded; also the examination for the Sterndale Bennett Prize will take place on the same day, which ends the Lent Term. The Liszt Scholarship will be competed for on the 30th, and the Sainton Scholarship on May 1st. The Midsummer Term commences on May 3rd. The Dove Scholarship, which was competed for on February 13th, was awarded to Edwin Spencer Dyke. The Examiners, Messrs. Alfred Burnett, W. Frye Parker, and Emile Sauret (chairman), commended Margaret S. Holloway.

In order to encourage the study of good music amongst the employees (male and female) in the City, arrangements have been made by the Guildhall School of Music to institute an evening orchestral class, which will be held on Monday evenings at 6.30 o'clock, and will be commenced with the new term in April. A new class for the study of the rudiments of music and also for sight singing will be commenced concurrently with the above.

Musical Notes.

THE production of the *Messidor* of MM. Zola and Bruneau at the Grand Opéra, Paris, on February 19th, has given rise to a vast amount of discussion in the papers, most of which turns rather on M. Zola's libretto than on M. Bruneau's music, and chiefly on the supposed socialist tendencies of the book, and the advantages or disadvantages of prose instead of verse for musical treatment. These are not questions which can be discussed here, nor does the discussion in the Paris papers seem likely to promote the popularity of the work, for it would appear that the assailants are both more numerous and more vehement than the defenders. The intervention of the composer was singularly unlucky, as he contrived to make it appear that he claimed to be the first to set prose libretti to music for grand opera, whereupon he was instantly reminded that this was done by M. Massenet, whose *Thaïs* and *Navarraise* are both set to prose. A more practical objection appears to be that a large part of the book consists of such vulgar and commonplace phraseology, that the few portions where the language becomes more elevated and poetical have only the effect of the purple patches which serve to show up the surrounding rags. And still another objection, which seems to us the weightiest of all, is to the unnatural mixture of mediæval legends and mystical symbolism with a strictly modern story of the quarrels between capital and labour; for in *Messidor* the legend is not only referred to, but the miracle is actually carried out, and, indeed, brings about the *dénouement* in a way that can only seem childish to a modern audience. With respect to the music, while critics of the old French school, such as M. Pougin in the *Ménestrel*, denounce and ridicule it from the first page to the last, those of more modern sympathies, such as M. Adolphe Julien and an English critic of high repute who went over for the production, find in it evidence of great talent, and speak of some parts with great enthusiasm. But on the whole, appearances do not lead one to think that it is a work destined to remain in the *répertoire*. The performance is in all respects excellent, and M. Alvarez as the hero, Mme. Jéhine-Deschamps as his mother, and M. Renaud in the somewhat episodic, but musically very important, part of an old shepherd, achieved conspicuous successes. The directors have engaged the famous Italian tenor Sig. Tamagno for a few performances of Verdi's *Otello* in April.

M. CARVALHO is apparently a little discouraged as to the production of new works, for he has postponed the *Dalila* of M. Paladilhe till winter, and he will revive instead that perennial novelty Boieldieu's *La Dame blanche*.

TWO new pieces which promise to be very successful have lately been brought out at the minor theatres—*L'Auberge du Toku-Bohu*, by Ordonneau and Victor Roger, at the Folies-Dramatiques, and *Le Pompier de Service*, music by Louis Varney, at the Variétés.

A NEW opera (the first) by M. Gabriel Pierné, *La Vendée*, is in preparation, and will shortly be produced at Lyons.

M. LAMOUREUX produced at his concert, on March 7th, a new work by M. Théodore Dubois, now Director of the Conservatoire. It is entitled *Notre Dame de la Mer*, and consists of a number of short movements for orchestra, with one or two vocal movements and a couple of pieces for recitation, all having reference to a tradition that a mysterious barque, having on board an image of the Virgin, once arrived on the coast, and that

the image became an object of worship to the fisher-folk. Musically, it does not appear to be an important work.

MME. PATTI has appeared at Nice in an opera entitled *Dolores*, written expressly for her by MM. Georges Boyer and André Pollonnais. Notwithstanding that the lady introduced into the music of her part a couple of songs of her own composition, the success seems not to have been particularly brilliant. The *diva* is, however, reported to have sung and acted charmingly.

THE *Moina* of M. Isidor de Lara was produced at Monte Carlo on March 14th with great success. The plot seems to be something like a serious version of *Shamus O'Brien*, with a very tragical termination.

THE long-talked-of *Fervaal* of M. Vincent d'Indy was at last produced at the Théâtre de la Monnaie of Brussels on March 12th. It is emphatically a Wagnerian work, for the composer is his own librettist, like Wagner; his libretto is of a legendary character, and, like the *Ring*, it leads up to what we are to regard as the replacing of the old order of things by the reign of love; and finally, the music is of a distinctly Wagnerian type, though apparently free from any actual reminiscences. We shall watch the future of M. d'Indy's work with much interest. The difficulties of the work (especially as regards the orchestra) are described in French journals as something quite unparalleled, but that is the fashion on the Continent. At the Monnaie, no fewer than twenty-nine orchestral rehearsals were held; the late Sir A. Harris would probably have done it quite as well with half-a-dozen.

THE Berlin Royal Opera, which coolly ignored the Schubert centenary at the proper time, is now reported to be preparing to give the *Häusliche Krieg*. There is no other news of this institution beyond the fact that Herr Reichmann has been appearing as "Gast" in some of his old parts, and that Frau Pierson, one of the most popular members of the company, has withdrawn, owing to the fact that her husband occupies an important post in connection with the management.

CONCERTS at Berlin have been as numerous as ever, but have not brought forth much that calls for notice. At the Philharmonic concert of February 22nd, Strauss's *Zarathustra* was repeated, and much more coolly received than on the occasion of its first performance. Even Herr Lessmann, than whom there is no more enthusiastic champion of Strauss's work, confesses that he was a little disappointed, though he feebly suggests that the performance ought to have brought out something more the second time. Another disappointing work was Bruckner's "Romantic" Symphony in E flat, performed at the seventh concert of the Kgl. Kapelle, which had a reception of the very coolest kind. An amusing and instructive story is told *apropos* of this work, too long to tell here, but of which the point is that poor Bruckner, who was a man of little education or intelligence, had no idea what "romantic" meant, but gave the title to his symphony because it was intended to picture the visit of the Czar to the Austrian Emperor, under the impression that this was a "romantic" subject. At the following (eighth) concert, three movements from a new symphony by Gustav Mahler (of Hamburg) were given. These movements have distinctive titles: "What the Flowers of the Field tell Me," "What the Wild Creatures of the Forest tell Me," "What Love tells Me," and on the whole the most intelligible and the most interesting communication is that of the flowers. Of the host of other so-called "artists'" concerts we cannot speak here.

HERR WEINGARTNER, the Berlin conductor, has been reading a paper on "The Symphony after Beethoven." After referring to actual symphony-writers of modern times from Brahms to Tchaikowsky, he passed to the

writers of programme music, which he professes to regard as the modern form of the symphony, apparently holding with Wagner that pure instrumental music is "played out." The lecture will shortly be printed as a pamphlet, and will, no doubt, be worth perusal.

SCHUBERT'S *Fierabras*, a grand romantic opera in three acts, which appears never to have been given before on the stage, has now been performed at Carlsruhe and Darmstadt, but without any real success, for the libretto is silly and tedious, and the few really interesting musical movements are not numerous or powerful enough to outweigh the dulness of the book. At Carlsruhe an adaptation by Herr Otto Neitzel was used instead of Kupelwieser's original twaddle, but even this could not save the work.

THE *Königskinder* of "Ernst Rosmer" and Herr Humperdinck has been produced at Bremen with much the same success as at Munich. A most ferocious attack on this work (and especially on the libretto), appears in the *Allg. Musik-Zeitung* for March 5th, signed by Fried. Rösch, an attack of such a character in some respects, that considering it is known that the writer of the book is a lady, we can hardly understand how such a courteous editor as Herr Lessmann can have given it insertion. It seems to be a result of the internal dissensions of the Wagnerite party, of which the world has already heard something in connection with the Bayreuth performances.

OPERATIC affairs at Weimar seem to be going from bad to worse. Ever since Hofkapellmeister Lassen resigned, there has been nothing but continual change of conductors, except in the case of the chief, Herr v. Stavenhagen, who has contrived to keep his post; but of the others not one has been retained more than a few months. D'Albert, Richard Strauss, Dr. Beier, Herr v. Reznicek, and Herr Kryzanowski have all been appointed in turn, and have either resigned or received a polite dismissal just as they were becoming familiar with the duties of the post. And now the latest Capellmeister, Herr Wolfram, has received notice that his engagement is not to be renewed. And the mania for dismissal is extending to the performers, for Fr. Marie Joachim, one of the most accomplished of the younger singers of Germany, has also received an intimation that her services will no longer be required. If this policy be continued, the theatre which Liszt made so famous will soon cease to rank among the important opera-houses of Germany.

DR. CHRYSANDER has followed up his adaptation of Handel's *Deborah* and *Hercules* by an arrangement of *Esther* on the same principles, which was performed for the first time at Hamburg, on February 19th, by the Philharmonic Society, under Prof. Barth, with great success. This is said to have been the first performance of *Esther* in Germany, as hitherto there has been no German version of the libretto.

THE dates for the Bayreuth performances this year are as follows: *Parsifal* on July 19th, 27th, 28th, 29th; August 8th, 9th, 11th, 19th; the *Ring*, July 21st—24th, August 2nd—5th, and August 14th—17th. A large number of tickets have, we understand, already been sold.

AMONG the operatic novelties of the month we hardly know whether to reckon Schubert's *Fierabras*, which is mentioned in another paragraph; but novelties of a more indisputable newness are a one-act piece, *Haschisch*, by Axel Delmar and Siegfried Berger (pseudonym of Rittmeister von Chelius), produced at the Hoftheater of Dresden on February 17th with success; another one-act piece, *Der Streik der Schmiede* (from Coppée's "Grève des Forgerons"), music by Max Josef Beer, produced at Augsburg, February 18th; and *Theuerdank*, by L. Thuille, the opera which gained the first prize in

the late Prinz Luitpold competition, produced at Munich on March 12th, the merit of which does not appear to be so great as to show the advantages of prize competition in opera in any very striking light. The Gotha competition produced nothing particular, and it looks as if the Munich one would have much the same result. On the other hand, it is only fair to remember that the *Cavalleria* was placed third in Sonzogno's competition, so that there is still a fair chance for the other competitors whose works were placed after Thuille's.

TINEL'S *Franciscus* was performed at Bremen for the first time at the end of February, by the Philharmonic Choir, conducted by Herr Musikdirector Gustav Schumann. The performance was good, and the choral parts in particular made a great impression.

TWO sons of two famous violinists made their *débuts* last month at Berlin, both also as violinists. They were Adolf Wilhelmj and Vassily Besekirsky. We can hardly say which is the more promising; Besekirsky played Bach's Chaconne, a nocturne of Chopin's, and a concerto by his father; Wilhelmj gave a polonaise by his father and an adagio by B. Godard.

THE register of S. Peter's Church at Berlin shows that the composer Lortzing was not born October 23rd, 1803, as hitherto stated, but on October 23rd, 1801.

AMONG new works lately produced at the Gürzenich concerts at Cologne, we find Dvořák's overture, *In der Natur*; a cantata, *Lebensbild*, by Dr. Bernhard Scholz; and Saint-Saëns' new piano concerto in F, which, in spite of an excellent performance by M. Louis Diémer, the admirable French pianist, was not very favourably received. Cologne deserves to be mentioned as one of the few places where Schubert's Mass in E flat was chosen for the centenary celebration, a choice which shows a desire to go a little out of the beaten track, and to take some trouble over an exceptional event. It contrasts very favourably with the cheap and easy celebration with which many towns contented themselves. A quintet by Mr. Algernon Ashton was played at a concert of the town orchestra, along with a sonata for horn by Rheinberger and a quintet for piano and wind by the Dutch composer Verhey.

A FRESH regulation has been issued with respect to the number of recalls to be allowed at the Hofoper of Vienna. Henceforth, three recalls and no more are to be permitted after an act, or at the close of the piece. Exceptions will only be allowed on first nights and in the case of special "Gäste." It is said that this regulation is rendered necessary by the persistent behaviour of the claque. Why does not the management do away with the claque? This would be easier and cheaper and better.

THE Singakademie of Leipzig, under the bâton of Herr Paul Klengel, gave on February 22nd a performance of Gouvy's fine dramatic cantata *Iphigenia in Tauris*, one of Gouvy's best works, and one which, it is not very creditable to remember, has never been given in London. The neglect of Gouvy's works in this country is, indeed, as inexplicable as it is regrettable, for they unite in an unusual degree the best qualities of French and German music.

ANOTHER work which might well be introduced to this country, if we had a choral society enterprising enough to venture on such a novelty, is Arnold Krug's *Sigurd*, a work which has been several times performed in Germany with great success, and which has just been given in Holland, at Deventer under Mynheer Jan Ryken. At the close of the work, which was heard with great interest, the composer was overwhelmed with applause and presented with a wreath.

NOT much has been heard lately of M. Peter Benoit and his Flemish propaganda, but his long and tedious oratorio *Lucifer* has just been performed at Düsseldorf by the Musikverein of that town. The talent displayed in some parts of the work deserves respect and admiration, but the performance of the whole is thoroughly uninteresting.

ONE of the very few persons living who knew Schubert, Herr Gottfried Preyer, the retired organist and Kapellmeister at Vienna, celebrated his ninetieth birthday on March 15th. The veteran enjoys excellent health and spirits. Another veteran composer, Julius Otto Grimm, director of the Musical Academy of Münster, in Westphalia, and conductor of the Cecilia-Verein of that town since 1860, celebrated his seventieth birthday on March 6th, and a concert was given in his honour on the occasion, at which among other things his Hymn to Music and third Suite for strings in canon form were performed. These Suites are among the most charming things of their kind, and deserve to be far better known than they are.

THE celebration of the funeral of the late Cav. Antonio Bazzini at Milan was an imposing ceremony. Nearly a hundred different musical institutions of Italy sent delegates, and among the composers who went to Milan especially to be present were Marchetti, Martucci, Mascagni, Puccini, Leoncavallo, Marengo, etc. It is said that two thousand persons were present. The body of the late director was not, however, buried at Milan, but taken on the following day to Brescia, his native place, for interment there.

THE death of Bazzini leaves vacant the post of director of the Conservatorio of Milan, one of the chief musical posts of Italy, and one which it will not be very easy to fill satisfactorily, for Bazzini, with his Italian birth, his French and German training, his wide knowledge of the world, and his classical taste in composition, was exceptionally qualified.

THE management of the La Scala Theatre is experiencing very stormy times. On several occasions no performance could be given, owing to the indisposition of artists and other causes, and the few works that are given give little satisfaction. The new ballet, *Sport*, by Manzotti and Marengo, though fairly successful, will hardly bring in enough to make up the vast sums that have been spent upon the production.

WAGNER'S *Tristan and Isolde* was produced for the first time in Italy at the Teatro Regio of Turin, on February 14th. German papers describe the production as a great success, but that is hardly the impression one gathers from the Italian papers, and the fact that after two performances the third was postponed for a week suggests that there was no very enthusiastic demand for the work. And we cannot imagine that the performance can have been very adequate, for the parts of Tristan and Kurwenal were played by two French artists, Dupeyron and Dufrique, neither of whom can be considered fit for their rôles, and the Isotta (Isolde) by Fr. Prössnitz, who is certainly not an Isolde of much repute. But it cannot have been expected that *Tristan* should be popular in Italy.

THE latest foreign "star" at Rome is M. Ysaye, who has succeeded Paderewski at the concerts of the S. Cecilia Society. The excellent correspondent of the Leipzig *Signale* tells us that classical music at Rome is really, in spite of its apparently flourishing growth, purely an exotic, nourished simply by the desire to seem to follow in the fashion set by Queen Margherita, whose classical tastes are genuine enough, but are shared by only a small proportion of her subjects.

GOLDMARK'S *Queen of Sheba* has lately had its hundredth performance at the Opera House at Pesth. Laurel wreaths, bouquets, etc., were not wanting, and some sensation was created by the appearance of the famous Hungarian novelist, Maurus Jokai, who is very seldom seen at the opera. But Jokai and Goldmark are great friends.

HERR GRIEG, who seems almost to have abandoned the career of a composer for that of a travelling virtuoso, has been touring in Holland with the success which never fails to attend him; but a very large number of his admirers look back with regret to the days when he stayed at home and wrote songs and lyrical pieces, and the music to *Peer Gynt*, and *Berghot*, and his piano and violin sonatas, and how many other beautiful works.

AUGUST ENNA'S latest opera, *Aucassin and Nicolette*, has been given at the German theatre at Prague with more success for the music than for the book.

OPERATIC affairs are not flourishing in New York. The sopranos especially cause terrible trouble. Since her failure in *Siegfried*, Mme. Melba has declared herself unable to sing again, and soon after, Mme. Eames also became too unwell to sing. As Fr. Litvinne can only sing two or three Wagnerian parts, the whole brunt of the soprano parts falls on Mlle. Calvé, who is, indeed, a tower of strength, but who cannot take all parts or sing every night. Thus the whole burden of "starring" rests on the De Reszkes, who are unable to vary the *répertoire* sufficiently for want of sopranos to support them.

DEATHS.—On February 25th died Mdle. Cornélie Falcon, the original Valentine of *Les Huguenots*, on February 28th, 1836, at the Grand Opéra. The history of this great artist is one of the strangest and saddest in operatic records. She was born on January 28th, 1812, at Paris, educated at the Conservatoire, and made her *début* on the stage of the Grand Opéra as Alice in *Robert le Diable*, on July 2nd, 1832. During the next three years she rapidly rose to a position similar to that afterwards occupied by Grisi and Titiens at Her Majesty's Theatre in London; and on the strength of her talent and reputation, she was chosen by Meyerbeer for his heroine. Her performance of the part was superb, and it is doubtful if there has ever since been a Valentine equal to her; she continued to play the part for several months. In March, 1837, she was chosen to play the part of the heroine in an opera, *Stradella*, by Niedermeyer, and at the second performance, March 6th, she found when her time came to sing, that she was unable to produce a sound. She had entirely lost her voice, and the performance had to be given up. She travelled in Italy for three years, and made an attempt to sing again, but it was an entire failure, and for the remaining fifty-seven years of her life she lived in perfect retirement. Nevertheless, in the short time that she was on the stage, she gave her name to a certain class of rôles, and left a reputation which will not soon be forgotten.—A musician who hardly deserved to be forgotten so soon, as he seems likely to be, is Waldemar Bargiel, who died on February 23rd. His mother was, by her former marriage with Fr. Wiek, the mother of Clara, afterwards Mme. Schumann, to whom, therefore, Bargiel stood in the relation of half-brother. Bargiel was born October 3rd, 1828, and after publishing several works, mostly for piano, about 1858—62, he attracted attention by some rather striking concert overtures, *Prometheus*, *Romeo and Juliet*, *Medea*; but these works were not followed by any others of equally high class, and eventually Bargiel fell more and more into the background. Some of his choral psalms, trios and piano pieces are really good, but they

seem somehow to have missed their chance.—Mr. Berthold Tours, a Dutch musician, long settled in England, and for many years in the employ of Messrs. Novello, died on March 11th, aged fifty-nine. He was the author of many violin pieces, instruction books, anthems, etc.

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